



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



"HOW TO STUDY PICTURES," by CHARLES H. CAFFIN. New York, The Century Co. \$2.00 net.

A book of inestimable service to the lover and student of art has just been issued by the Century Company. The author, Mr. Charles H. Caffin, is too well known as an art-writer and critic to need an introduction. The principal aim of the book, of course, is what the title indicates, but it gives more—the historical development of art is also traced from Cimabue to Monet. It displays, further, evidences of erudition and philosophic depth of mind, the latter instanced by the author's comparison of the Gallic and the Anglo-Saxon art expressions.

Pictures can only properly be studied by taking the painter's viewpoint, his conception and treatment of the subject, rather than one's own taste, if this has not been cultivated by study. This dictum, so simple but so indispensable, lies at the core of all study of paintings.

To introduce us to this study Mr. Caffin pursues a somewhat novel course, by placing side by side, duets of artists, all men of originality, and who have exercised a wide influence over others, thus scanning the whole field of pictorial art and noting the great movements as they sprang up in various countries.

Although the author does not so claim, the selection of the two men who form the subject of each chapter was apparently made with some mental reference to their co-relation, either in sympathetic union or as contrasts. The selection has been almost uniformly excellent. Analogies are suggested by placing side by side Rembrandt and Murillo, Watteau and Hogarth; while the discussion of Correggio with Michelangelo, Van Dyck with Frans Hals, Puvis de Chavannes with Gérôme reverts the mind to the contrasts between them.

It is needless to point out the many excellencies of this handbook. It is full of scintillating points. Nothing can be keener or more searching than the way the author sets aright the relative merits of Ruskin's gospel and the opposing battlecry which it aroused: *A bas le sujet, l'art pour l'art*. The followers of Ruskin's idolatry of Turner would do well to read the cooler judgment given here.

A glossary of art terms found at the end of the book furnishes a wealth of helpful information. The art-word "Philistine" is not recorded in this glossary, but a most excellent definition is given in the body of the book, where it says that a Philistine is "that person who is perfectly satisfied with mediocrity, and above all things, does not want to have his pet notions disturbed." How refreshingly frank! Fra Elbertus, if he only could be sincere, could not give a better definition.

This volume is eminently a teacher's book. It follows pedagogic lines without pedantry. It furnishes that knowledge of art which is so helpful to instructors who seek to do more than teaching by rote, whose ambition is to impart general information and inculcate in the minds of their scholars love for culture, love for the beautiful.

Fifty-six full-page reproductions of well-known paintings add greatly to the value of the book.

Two corrections should be noted to be made in the next edition: Rembrandt's birth-year is 1606, not 1607; and the given name of Hals is



JACOB VAN RUYSDAEL  
THE WATERFALL

*From "How to Study Pictures,"  
By C. H. Coffin,  
The Century Comp.*

*National Gallery, London.*

spelled with an "s," Frans Hals, which is Holland-Dutch. Franz is German.

\* \* \*

"G. F. WATTS." Newnes Art Library, New York. Frederick Warner & Co. \$1.25 net.

A biography of Watts, by W. K. West, and an essay by Romualdo Pantini on "The Art of George Frederick Watts," precede the three-score half-tone reproductions which, neatly bound, form a new volume in the attractive series of the Newnes Art Library. The biography is a most complete array of such data as we have of Watts; the critical essay has for its text, "the painter of ideas," and unfolds this thought convincingly. Many of the artist's works are discussed in an appreciative vein, and the author's comparison of Watts' portrait of Carlyle with Whistler's portrait of the "Sage of Chelsea" is very frank and just. The reproductions, as is usual in this series, give a broad and rapid revision of the work of this great artist.

\* \* \*

"THIRTEEN CHAPTERS OF AMERICAN HISTORY, represented by the EDWARD MORAN series of thirteen historical marine paintings," by THEODORE SUTRO. New York, printed for the author.

The labor of love which brought forth this volume reflects great credit on the author and is a monument to the painter whose works are described. The description of these thirteen paintings enables Mr. Sutro to give with great literary skill, succinct reviews of incidents in American history, which were keystones in the upbuilding of our nation.

The original paintings here described and reproduced have been on exhibition at the Metropolitan Museum during the past Summer, and are among the best paintings of the sea which the American School has produced. Moran may not have been "the greatest marine painter in the United States," as the author in loving enthusiasm regards him, he surely was one of the greatest. His powers to depict the Ocean were many sided. He shows the effect of the mighty gale on the turbulent waves, the whipped foam, the churning waters, or again the placid calm of an inland river with its deep crystalline pools which mirror its hanging shore. And all vitalized by the human element brought forward in scenic setting which hails the master of composition. There is not a Museum in this country that should not covet to acquire this series of paintings for its permanent collection of American art.

\* \* \*

MATRIMONIAL PRIMER, by V. B. AMES, with a Pictorial Matrimonial Mathematics. Decorations by GORDON ROSS. San Francisco, Cal., Paul Elder and Comp. \$0.75.

A neatly bound, little volume that is filled with many epigrams that savor of the reflections of a bachelor. The illustrations are mostly enlivened by *putti*, or little cupids, which are their redeeming feature. It is a clever production.

\* \* \*

In the current number of the *Bibliothèque Universelle*, a magazine published at Lausanne, Switzerland, Louis Gilbert begins a series of papers on Whistler, under the title "An American Painter." Nothing more readable has ever been printed about Whistler. It is witty, incisive, spicy, and full of spirit and zest. As a "roast" it will compare favorably with any of Whistler's own.